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THE FEDERATED COUNCIL ON ART EDUCATION ASSOCIATIONS AND THEIR REPRESENTATIVES.

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THE FEDERATED COUNCIL ON ART EDUCATION

REPORT OF THE COMMITTEE ON ELEMENTARY SCHOOL ART

1926

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REPORT OF THE COMMITTEE ON ELEMENTARY SCHOOL ART

BESS ELEANOR FOSTER
Chairman

1926

The Federated Council on Art Education
Associations and their Representatives

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PRESIDENT'S PREFACE

When the Federated Council on Art Education came into being, it was immediately confronted with numerous problems and tasks, all of which were important in this field of education. Obviously they could not all be done at once. It was decided, therefore, to study the present situation as it appears in the various branches of art training and report these existing conditions. With such a survey, the Council could then take up other questions, knowing with considerable clearness the background upon which it might then approach its new work.

This report deals with the problems of Elementary Art, an art training which today seems desirable and is being generally promoted in the elementary grades of our public schools. It presents ideas, art terms and art expressions which are in common usage and has reduced to a minimum a wealth of material from a field crowded with suggestion and opportunity. Consequently there may be a difference of opinion in many instances. It should be distinctly understood, however, that this report seeks only to picture the present situation as it is found throughout the United States of America and in doing so it deliberately sacrifices personal points of view. It involves no one person's ideas but is the result of many minds, many courses of study and many school systems.

It has meant, moreover, many hours of correspondence, of tabulating, of analyzing and of careful writing to reduce to these few pages a veritable mountain of material. To do this with an unbiased mind and, at the same time, to direct the art instruction of the elementary schools of Minneapolis, has required unusual patience and a large reservoir of energy on the part of Bess Eleanor Foster, Chairman of the Committee on Elementary School Art.

ROYAL B. FARNUM

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INTRODUCTION

Ten committees of three members each were appointed by the chairman of the Committee on Elementary School Art. These committees were so chosen as to geographically represent the different sections of the country; i.e., the Eastern, Southern, Central, Northwestern, Inter-mountain and Pacific Coast States. The committees were asked to state general objectives and outline minimum content essentials for courses of study. They were also asked to collect data on time allotment.

A general report was compiled from the material submitted by the ten committee chairmen. This report in tentative form was read and explained at the second annual Council meeting held in February, 1926. Copies were given the Council members, who were asked by the President to go over the report and make criticisms and suggestions for the improvement of the material incorporated therein. Later copies of the report were sent to leading superintendents, professors of general education and psychologists, with a request for advice and opinion. Taking into consideration helpful suggestion and constructive criticism, the content of the report took shape in the final form in which it is respectfully submitted to the President of the Federated Council on Art Education.

Meantime the National Education Association Department of Superintendence was formulating its objectives in Art Education, and through the kindness of its Chairman we are permitted to present them herewith:

"Objectives for the public schools as outlined by the Committee on Goals, Curriculum Revision, Department of Superintendence; William McAndrew, Chairman.

The purposes of the public schools are conditioned by the source of their support, taxation of all the community. The object of the public schools is the same as the object of the United States itself: Equal right to Life, Liberty,

Happiness, duties of a More Perfect Union, Justice, Domestic Tranquility, Common Defense, General Welfare. The right to life means the right to a full complete life, which must include the appreciation of beauty and art. To contribute toward National Defense and the General Welfare we look to the teaching of art in the public schools.

Life

Our fathers considered it a self-evident truth that all men are entitled to their lives. We interpret it as meaning more than mere existence: a full, complete, well developed life, enjoying the beauties of nature, of music, of literature, and the graphic arts.

Happiness

We hold that the course of study in art should conduce directly to a happy life, and that the exercises throughout the course of study should give enjoyment.

Liberty

We believe that the lessons in art should free the spirit from oppressive obsessions, that freedom, initiative, originality, governed by order, law, and beauty should be developed.

Common Defense

We conceive it to be the duty of public schools through art cultivation to create more beautiful homes, cities, and countryside, and thus, indirectly, perhaps, make the Common Defense more worthwhile.

General Welfare

We hold that the refining influence of art study on the whole community brings it under this national objective.

Perfection will commonly be admitted as impossible. But, there is no use going on this obvious fact. Perfection should be aimed at. 'Be thou also Perfect.' "

The Federated Council on Art Education is indebted to many educators for help and inspiration. Especial appre-

ciation is due Miss Elizabeth Hall, Assistant Superintendent, Minneapolis Public Schools; Dr. Leo J. Brueckner, University of Minnesota, and Director of Instructional Research, Minneapolis; Dr. Ernest Horn, University of Iowa; William McAndrew, Superintendent, Chicago Public Schools; Dr. E. L. Thorndyke, Columbia University; and the ten committees which represented the various sections of the country and worked under the direction of the following chairmen: Miss Mary Scovel, Art Institute, Chicago; Miss Helen E. Cleaves, Teachers' College, Boston, Massachusetts; Mr. A. J. Pelikan, Director of Art, Milwaukee; Mr. William H. Vogel, Director of Art, Cincinnati; Miss Ruth Raymond, University of Minnesota, Minneapolis; Miss Estelle Hayden, Director of Art, Des Moines; Mr. C. Edward Newell, Director of Manual Arts, Boston; Mr. Pedro J. Lemos, Leland Stanford University, California; Mr. George Dutch, Peabody College for Teachers, Nashville, Tennessee; Mr. Elbert H. Eastmond, Brigham Young University, Provo, Utah.

The Council is further indebted to two of its members for the excellent articles immediately following the report itself—to C. Valentine Kirby for "The Enrichment of Life Through Public School Art", and to William G. Whitford for his "Brief Historical Sketch."

Outline of the Report of the Committe on Elementary School Art

I. Broad Objectives
   - *A.* Appreciation
   - *B.* Skills
   - *C.* Knowledge

II. Specific Objectives
   - *A.* Apprciation
   - *B.* Skills
   - *C.* Habits, Attitudes, Ideals
   - *D.* Outstanding abilities

III. Minimum Content Essentials
   - *A.* Formal drill and instruction in the main elements of art
     1. Design
     2. Lettering
     3. Color
     4. Form
     5. Narrative illustration
     6. Construction
     7. Appreciation
     8. Creative and Individual Expression

IV. General Suggestions
   - *A.* Application in school and civic relationship
     1. School environment
     2. Home environment and personal appearance

3. Civic art
4. Community welfare

B. Necessity for bringing art education into line with the recent advance in elementary school education with regard to
   1. Recognition of individual differences

C. Suggestions for the development of skills in art, derived from elementary school practice in other subjects
   1. Diagnostic pre-study tests
   2. Established controls
   3. Group work
   4. Perception and imagery
   5. Development of attitudes which will find expression in socially valuable behavior

D. Scientific work needed by art educators

E. Important matter for consideration

F. Teacher training

Report of the Committee on Elementary School Art Federated Council on Art Education

I. BROAD OBJECTIVES

A. Appreciation

1. To vigorously stimulate emotional response to graphic, plastic, and constructed forms, so there will be recognition, enjoyment and participation in art wherever it may be found in all human activities.

B. Skills

1. To develop useful skills for graphic and glyphic communication through representation, illustration, and design; and construction in three dimensions.

C. Knowledge

1. To give a background of facts concerning the contribution of the great masters of all time in all fields of art.

II. SPECIFIC OBJECTIVES

A. Appreciation

1. To develop ability to appreciate and enjoy aesthetically and intellectually correct arrangements of space, beauty of line, fine proportions in form and harmonious combinations of color, whether it be in the fine arts of architecture, painting and sculpture; the environment of nature; or in the arts of man's industry and genius including the child's own work as well as that of more skilled hands.
2. To train the judgment to keen discriminations and

wise choices that will function later, as circumstances permit, in the selection of apparel, the selection and beautifying of the home and garden, and in city planning.

3. To acquaint the child with materials and processes of production.

B. Skills

1. To develop skills which should be productive of joy in school life and give resources within, which enable one to make worthy and happy use of leisure
2. To develop useful skills which will lay a foundation for those skills that may be gained later by more intensive vocational training.

C. Habits, Attitudes, Ideals (To give the child opportunity for better conduct by making art a social situation)

1. Good habits of accuracy, neatness, right attitudes in coöperation and responsibility, unselfishness, etc., are objectives common to all subjects of education. But art activities in education afford fields of experience especially rich in opportunity for the development and measurement of these qualities.

D. Outstanding Abilities

1. To ascertain, conserve, and develop, creative ability of pupils with natural endowment for the production of beauty.
2. To guide the talented pupil to select the vocational field of art to which he is most naturally adapted.

III. MINIMUM CONTENT ESSENTIALS

A. Formal drill and instruction in the main elements of art

1. Design, Order
   - *a.* Rythm (accented repetition)
   - *b.* Balance
   - *c.* Proportion (spacing)

d. Harmony (unity, variety, order)
e. Dominance and subordination (center of interest)
f. Fitness to purpose

2. Lettering
   a. A block alphabet
   b. A single line alphabet
   c. A lower case single line alphabet (grades seven, eight and nine)
3. Color
   a. A color theory
   b. A color vocabulary
   c. Adaptation to purpose and material
4. Form
   a. Simplified realistic representation of the salient characteristics of animals, birds, people and other graphic vocabulary; object drawing; perspective.
   b. Working drawings—conventional representation (not necessarily with mechanical exactness but intelligently setting forth the idea); a box, a table, a chair, or a table lamp and shade; a diagram for a school room project.
5. Narrative illustration
   a. Subject matter supplied by the child's interest in school, home, and community life.
6. Construction
   a. Free and dictated problems in connection with school and community activities.
7. Appreciation
   a. General enjoyment of nature, of fine and industrial art products, and an appreciation of masters and their work through originals,

prints, tableaux, living pictures, and the like. Note: Just what shall be taught in developing this appreciation of form, color, design, and construction, and the subject matter which shall constitute the basis for this constructive activity, must be left to the dictation of local conditions in the individual school setting, and to the projects in which the school's activities are united.

8. Creative and Individual Expression
   a. Unrestricted opportunities offered for free expressions through individual urge, developed suggestion, and emotional reactions, and criticized chiefly from the standpoint of "Does it tell your story? How well is it told?"

IV. GENERAL SUGGESTIONS

A. Application in Social and Civic Relationships
   1. School environment
      a. Room decorations
      b. School buildings and grounds
      c. Table projects
      d. Charts and maps
      e. Entertainments, stage settings, and announcements
      f. Social parties, experiences, and games
      g. School gardens
   2. Home environment and personal appearance
      a. Pride and taste in homemaking
      b. Home gardening
      c. Thoughtful planning of clothes
   3. Civic art—creating ideals of beauty by studying
      a. City planning—parks, tourists' camps, etc.
      b. Public architecture

c. Choice and placing of pieces of sculpture
d. Bill boards
e. Electric signs

4. Community welfare
   a. Safety
   b. Health
   c. Thrift
   d. Fire prevention
   e. Community fund
   f. Protection of property

B. There is a necessity for bringing art education into line with the recent advance in general elementary school education with regard to

1. Recognition of *individual differences*
   a. Classification of pupils on the basis of artistic ability in
      (1) Facility of imagery
      (2) Freedom, Facility, Skill } in graphic and glyphic expression
   b. Varying treatment of groups*
      (1) "A"* and "B"* groups should be given the widest possible opportunity for creative work; they should receive constant challenge to growth; their fields of expression should be continuously widened; progress should be demanded of them in, (a) richness of content of their work, and (b) adequacy of form. Care must be taken that the teacher shall not stereotype form. The achievements of these children should be a matter of pride to their classmates; their work should be used to set standards; their

progress should be checked up by the success with which they are able to communicate, by graphic means, their emotional response to the beauty in any situation. The uniqueness of this response should be conserved. On the contrary, the "D"* group will have to be furnished, by a method of careful dictation, with a gradually increasing graphic vocabulary. Psychological experiment has shown that this group will respond to beauty, though their ability to create it is slight. They should be encouraged to point out evidences of the "magic touch" wherever they find it in the work of classmates. The large majority will come in the "C"* group. It is here that most teaching will have to be done. The teacher should be warned to use the dictated drill method only in thoroughly motivated situations, to be careful not to impose conventions upon children able to originate adequate ones of their own, but to insist on evidences of growth and increase in power in expressions checked up, if possible, by objective standards.

*Note:

A. Superior intelligence
B. Above average
C. Average
D. Below average
E. Inferior
(According to the Haggerty or Terman intelligence tests)

C. Suggestions for the development of skills in art, derived from elementary school practice in other subjects

1. Diagnostic pre-study tests
   a. In spelling, for example, children now write a list of words without studying them. Study is then devoted by each child to learning the correct spelling of the words he missed. So, in art, free expression prior to drill will show where drill is needed, and the recognized need will motivate the drill-acquiring process.
2. Establishing controls
   a. In oral English, random talking is discouraged. Creative expression is fostered within the limits of carefully established controls. In their fear of repressing originality, many teachers of art fail to *teach* at all. The children are allowed to fix slip-shod expression habits. The desire to "say it better", so that classmates will understand, will motivate much work for adequate form.
3. Group work
   a. The present plan of group work allows a teacher to multiply her efficiency many times. Children set standards for each other, assist in drills, and coöperate in research and projects.
4. Perception and imagery
   a. Perception training should be given by wide experience in the handling of many materials, by judicious exposures to stimulations, and by the guidance of observation.
   b. Mental imagery is clarified and consecutive thinking is encouraged by much practice in expression with a graphic vocabulary.

c. Research in the fields of history, geography, and literature, with the collection of pictorial and three dimentional material, will enrich imagery.

5. Development of attitudes which will find expression in socially valuable behavior. Here art can make the greatest contribution to education.

   a. Appreciation of beauty and harmony as they are expressed in

      (1) The character, behavior, and achievement of school mates, teacher, family, community, nationalities, represented in the social studies, etc.

      (2) The work of the masters in the arts and the industries

      (3) Beauties of nature and of nature as modified by man in civic planning, etc.

      Notes: The attitude of appreciation should characterize teachers, since enthusiasm for beauty and harmony is contagious.

      Children should be exposed to beauty by museum and nature excursions, and by the free use in the classroom of pictorial and industrial material of high merit upon the plane of the pupils' appreciation. The literature used to stimulate pupils to illustrate should be selected with careful attention to its appropriateness for *graphic* use.

   b. Coöperation, initiative, invention, individual responsibility

      (1) Group work, school "projects" in which art plays its important part in

connection with the other school subjects, participation in the experiences of the community, within and without the school walls, foster these attitudes. The progressive elementary schools have developed scientific methods of accomplishing satisfactory results in the drill subjects, which are the schools' minimum essentials, thus freeing time for the social studies in which can be allowed greater latitude for individual expression and more informality in the group relation.

c. From every field of human experience come pleas that the schools send out leaders with *vision*. The development of creative imagination is much discussed. Art is recognized as the school subject in which it can be most successfully developed; but, whereas the schools have an efficient technique for the development of skills, little scientific study has been spent by art educators upon a technique for stimulating imagination and encouraging its free expression. Much case is needed in classroom procedure to furnish the able child with the help he needs when he needs it, without forcing him into the mould by insistent drill work and a leveling set of standards for rating his results. Teachers and schoolmates should accord enthusiastic recognition of imaginative ability and should supply the atmosphere of appreciation in which it can flourish.

D. Scientific work needed by art educators
It would seem that research is needed upon the following points:

1. Efficient methods of increasing the graphic vocabulary of "C" and "D" pupils, and making more adequate, without stereotyping them, the forms through which the able pupils express their conception.
2. A technique of *controls* in graphic expression, corresponding to those used in elementary school English, which will clarify imaginative ideas.
3. Analysis of those experiences of children, in and out of school, which cause them to feel the need of art media.
4. Study of æsthetic experiences
   a. Psychological analysis of the experience of appreciation to determine what occasions and effects it, and
   b. Analysis of concrete aesthetic material to determine at what age levels it proves stimulating.
5. Analysis of the social studies in typical school curricula to see where they offer subject matter for artistic activity.
6. Compilation of lists of books and pictures containing material of æsthetic value with specific application to enriching the content of English, geography, history or the projects which unite their subject matter.
7. Case studies of able children for data that will help in devising tests predictive of artistic ability and æsthetic sensibility.
8. Compilation of work that will serve as standards of achievement desirable at various levels. Experimentation with the pioneer art achievement tests now available.
9. Determination of problems of diagnostic value for each grade.

E. Important matter for consideration

1. The public school classes are increasing in numbers which cannot be reduced without a proportionable tax increase which the public is not ready to assume. This fact must be faced by public school instructors. It calls for an understanding of behavioristic psychology and analysis of method of instruction to meet this situation, which we may as well accept as more or less permanent. The curriculum must conform to the social and modern economic conditions and needs; its content and activities must be evaluated for life interest and life function as a justification for its place in the modern socialized school curriculum.

F. Teacher training

1. A very real hope for the furtherance of art in the schools lies in having thoroughly trained art instructors in the state teachers' colleges and universities where the bulk of regular grade teachers receive their training. If we had teachers in the lower grades who could draw, a great deal toward the child's development could be accomplished in the primary grades. As drawing is the language of primitive man, so it is the language of the child. Accordingly, the child can comprehend drawing far more readily than the alphabet, which is a product of a high civilization.

AVERAGES OF TIME ALLOTTED TO ART IN VARIOUS SECTIONS OF THE UNITED STATES

	Minimum	Maximum	Average
Grade I	72.5	116.6	88.9
Grade II	71.8	116.6	88.1
Grade III	70.0	100.0	84.8
Grade IV	74.1	100.0	85.8
Grade V	72.0	100.0	82.5
Grade VI	70.4	100.0	81.4
Grade VII	57.2	103.2	82.4
Grade VIII	52.1	147.6	88.9
Grade IX*	88.5	210.6	156.3

* Drawing in Grade IX is largely elective.

Explanation: Cities with a population of ten thousand or over were asked to report on the time allotted to art in grades one through nine. The cities were grouped geographically, and the averages given were worked out from averages of the groups.

All of the reports for grade one from each geographic group were added and then averaged. The final average was made by adding the averages for the groups, and dividing by the number of groups. The same process was done for each grade.

The Enrichment of Life Through Public School Art

by
C. VALENTINE KIRBY
Director of Art
State of Pennsylvania

Art Education

To enrich the life of a child and satisfy his creative instincts and his natural love for beauty.

To meet the needs of the Nation for creative artists and a finer taste and citizenship.

The charge has been made again and again that Americans are a restless, money-grabbing and altogether inartistic people, far removed from interests in Art and the creation of and affection for the more beautiful and finer things of life. It has been said that "moderns" have "eyes for the movies, ears for the radio, a nose for news, the gentle touch; and all that is lacking is taste."

For thousands of years man has responded to a passionate urge and beautified the product of his labor. These things have come down through the years as the most priceless and precious possessions of mankind, to satisfy the hunger for beauty that dwells eternally in the human breast. When a supreme quality of goodness and beauty abides in these creations, man calls them Art. The pleasure that may be found in a cultivated enjoyment of these things is called Art Appreciation.

In Art is found the revelation of the spirit of man, his deepest feelings and his highest aspirations, and the nations may come and go, but Art remains, an enduring record of a nation's highest attainments. Greece lives in her Parthenon and her Praxitiles, Italy in her Madonnas, her Raphaels and her Botticellis, France in her Cathedrals.

There is a growing realization of the need for beauty and art in social and industrial life. There is likewise a growing realization of public school art as the most effective agency in bringing these things to pass. There is a growing appreciation of the fact that an education that is scientific, commercial, or industrial cannot provide the completeness that modern life and time demands.

We have four distinct advantages in our public schools:

I. We have the good fortune to deal with plastic childhood during its most impressionable period.

II. We have the advantage of a more extensive influence than any other agency. We reach all the children of all the people.

III. Through the school we have the most effective means of reaching the home and enriching the life of the entire community.

IV. It is our good fortune to discover, guide, and conserve one of our most precious possessions—the God-given talent of children; saved, as is man's more material resources, for the good of the community, the State, and the Nation.

In emphasizing the need of a finer taste and discrimination among our people, we are making a conscientious effort to refine their choices, desires and aspirations.

A statue of a Venus in a gallery will not necessarily make a community an art loving one. It is said that later generations burned noble Greek marbles for plaster. In an essay written by a Chinese boy in an American public school, there appeared the following: "What we want in our Nation we must put in our schools."

Art Education is no longer to be regarded as a special subject, a pigeonhole in the educational desk, a mere patch on the educational quilt, but rather a well thought out design woven into the educational fabric, enriching every phase of the school, home and community life. Through its purposeful and coöperative aims, art commands the attention and

respect of the Superintendent and other school authorities, who to a large extent control its destiny. The aims may be described as follows:

I. To bring into the lives of all the boys and girls everywhere the knowledge of beauty and the joy of expressing it.

II. To develop skills, and to discover special aptitudes and talents.

III. To direct those with special inclinations and gifts into various fields requiring designers, decorators and professional artists.

IV. To train specialists in Art Education to meet the great demands for teachers and supervisors of Art, and intelligent executives and salespeople in departments of commerce and industry.

V. To coöperate with all agencies in furthering general school studies, health education, the conservation of resources, fire and accident prevention, human welfare, and a finer citizenship.

VI. To create a desire for more attractive school buildings and grounds, the finer things in the home, the school, the shop and in life.

The following expressions of the value of Art Education by educators have brought stimulation and encouragement to many teachers and supervisors of art:

> "The signal purpose of Art Instruction in the Public Schools is the enrichment of the life of the child through the development of his natural love and desire for beauty."
>
> Supt. J. H. Beveridge, Omaha.

> "Education has no more serious responsibility than making adequate provision for enjoyment and recreative leisure."
>
> Dr. John Dewey.

> "He is a poorly educated man who lacks an appre-

ciation of the beautiful."

Dr. George D. Strayer.

"The time will come when people will be brought to realize that an art gallery is as necessary to the spiritual development as a gymnasium is to the physical."

Mrs. M. F. Johnson.

In addressing a convention of art teachers, Superintendent William McAndrew said, "I believe you are here so that life may come to those children, and more abundantly."

The following beautiful appraisement of Art in Education has been written by Dr. Will Grant Chambers, Dean of the School of Education, State College, Pennsylvania:

"I believe in Art because I believe in richness of life. I believe in Art Education because there can be no COMPLETE EDUCATION without it. I believe in Art Education not as another subject added to the curriculum, but as an attitude and a spirit which suffuses the whole. I believe the Industries, expressing the fundamental instincts of construction, are its roots; I believe that Science and History are its twin stalks, the former developing insight and skill, and the latter giving a sense of value in all which education involves. I believe that Arts, in the broadest sense of the term, represent the flower of the plant, not only adding beauty and fragrance, but making possible a rich fruitage of democracy's best human institution. I believe that both in education and life Art is present wherever a process calls forth in a single expression the whole nature of the individual, in an attempt to interpret and to satisfy a social need."

The art taste of a community will be no better and no worse than the standards established in its public schools. The one is commensurate with the other. We reap as we sow—crude and coarse manufactured products, ugly homes,

sordid streets; or homes of true beauty and comfort, filled with manufactured products of refined taste, streets and parkways that express the best in town planning and civic beauty.

Everywhere art is taking on new form, and art values are attaining a higher regard. Art yields dependable profits to manufacturers and business men, for the nations with taste and skill control the markets of the world. But it is not sufficient to convert art, like other resources, into material wealth; this material gain must in turn be converted into those higher qualities that have spiritual values and bring contentment through the enrichment of life.

If we are ever to be a beauty-loving, art-creating people, if there is ever to be an Art which we desire, and real lovers of that Art, it will be builded upon the foundations now being laid in the Public Schools.

Brief Historical Sketch

by
WILLIAM G. WHITFORD
School of Education
University of Chicago

Art is one of the youngest subjects of the public school curriculum. It was introduced experimentally into the school system in 1821, but it was not recognized as a regular subject until 1870. Because of its newness in the school program, the subject matter of art has not become stereotyped or rigidly fixed as to content. For this reason it is a much simpler problem to bring the objectives of art education into harmony with modern educational objectives than is the case with some of the older and more familiar subjects.

Like all departments of the school, art has passed through periods of experimentation and many times during the brief history of this subject, objectives have been stressed which would not meet the educational demands today. In fact, the curriculum in art from its beginning has been largely an experimental one. Only in recent years has there been noted a general tendency of stabilization and the establishment of generalized objectives which may be said to possess universal application to the various school needs throughout the country.

A brief history of art education is interesting and valuable not only from the standpoint of the evolution of the subject, but because it shows the trend of the movement at the present time and permits comparison with the fundamental educational objectives of the school.

Art as a part of the school activities was first advocated by Benjamin Franklin as early as 1749 in his "Proposed hints for an Academy".

The first attempt to utilize art in the school program was made in 1821 by William Bentley Fowle. This experiment,

however, met with little success.

The most significant beginning in the use of art as a particular and special phase of education was made by Rembrandt Peale of Philadelphia in 1840. William Minifie similarly introduced the subject of drawing into the school system of Baltimore in 1848.*

Both of these efforts were hampered and finally suppressed by ignorance, favoritism and politics on the part of members of the boards of education. However, these early attempts to introduce the new subject into the schools stimulated other educators and successful experiments were conducted along this line in many cities of the eastern part of the United States.

Massachusetts was the first state to officially adopt Art as part of its general education program. The State Laws were revised in 1870 providing for art as a required subject in the school program and providing for its administration throughout the commonwealth. Art was soon placed upon a systematic basis in the schools of Massachusetts and the work rapidly gained in importance and effectiveness from this time on.

Erratic progress was made in other parts of the country during the next twenty years, and the movement gradually assumed momentum and became widespread throughout the eastern and central portions of the country.

During the latter years of the nineteenth century and during the beginning of the present century, art instruction has made great progress until now it is recognized as a vital contribution to the modern education program.

The objectives in art education have frequently changed during its brief sojourn in the curriculum. Emphasis has been placed from time to time upon the Vocational objec-

*Historical dates taken from "Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States." Royal Bailey Farnum. Bureau of Education. Bulletin No. 13, 1914. Washington, D. C.

tives, upon Art for Art's Sake, upon the Commercial Arts, the Household Arts, the History of Art, and the Practical Arts. We have heard of art for industry, culture, pure aesthetics, and art for every day life. A brief summary of art education emphasizes the fact that art instruction in the past has not been based upon the needs of the great majority of pupils in the school system, but upon the needs of the few. Furthermore, there has been no agreement in regard to these needs. In recent years we have come to the realization that the objectives of art education should be divided into several groups to adequately meet the demands of this subject in the school and in life outside the school.

At the present time the trend of art education manifests itself in the establishment of two separate and distinct groups of instruction: (1) *Adequate art training for all pupils in the school no matter what their future profession may be*, and (2) *Adequate art training for the special talent pupil, the pupil who wishes to specialize in art.* Two different kinds of courses are required for this program. These are, first, the courses of the *general arts type* and, second, the *special arts courses* of various kinds. The field of modern art education may be further divided into three major objectives: (1) The Social objectives; (2) The Vocational objectives; and (3) The Leisure-time objectives.

In all departments of the school the work is being divided into general and special types of work. We have courses in general science and special courses in science. We have courses which provide for fundamental training in English, and other courses dealing with special forms of Engish. We have general and special courses in history, mathematics, language and in other subjects.

The recognition of general and special objectives in the school program has done more than any one thing to bring agreement between the different advocates of art education and to center the effort of all upon the bigger educational problems of organizing and administering the subject mat-

ter of art to meet the needs of pupils in making the adjustment to their normal environment.

The most significant thing, however, in the history of art education was the national recognition on the part of art educators in 1924 of a unified problem, and the establishment of a commission in 1925, the Federated Council on Art Education, to study systematically and scientifically from a national standpoint the problems of art education.

There is every reason to believe that greater progress will be made in the next few years and that greater good will come to art education than has been the case during any other period of its history.

The Federated Council on Art Education

The Federated Council on Art Education consists of a small group of men and women who have been appointed to act as representatives of national and sectional associations interested in art education. This official group is limited to the number of associations represented and is composed of three representatives, or delegates, from each association.

For the present the Council acts as a clearing house, undertaking to make careful studies of a number of problems which have confronted the various associations represented in the field of Art Education. Acting solely as the representative of the larger bodies, the Council members feel that its function is more or less confined to the task of investigation, counsel, and recommendation. Until these immediate questions are studied the Council will refrain from expending its energies in promoting new art situations, broadcasting art propaganda or otherwise assuming the initiative in this educational field.

Publications of the Federated Council on Art Education

1. Aims, Purposes, Organization
2. Report of the President, 1926
3. Report of the Committee on Elementary School Art

Note: Single copies of these publications may be obtained without charge through the Council Representatives of the Association to which you belong. To all others there is a charge of ten cents.

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